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SALE NUMBER 1575
ON PUBLIC EXHIBITION FROM FRIDAY, APRIL FIFTEENTH

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ENGRAVINGS AND DRAWINGS
ENGLISH AND FRENCH
COLOR PRINTS
SPORTING PRINTS

THE COLLECTION OF

MR. LOUIS V. BELL

312 WEST 75TH STREET, NEW YORK CITY

[PART II]

TO BE SOLD
THURSDAY EVENING, APRIL TWENTY-FIRST
AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK
1921

FRANCIS WHEATLEY

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2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

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THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

Telephone, Plaza 9356 Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

ORDER OF SALE

SALE THURSDAY EVENING, APRIL TWENTY-FIRST

	Lots
ENGRAVINGS, MEZZOTINTS, COLOR PRINTS, ETC.	1 - 19
DRAWINGS AND PAINTINGS	20 - 45
ENGRAVINGS	46 - 97
SPORTING PRINTS	98-135
SUBJECT ENGRAVINGS	136-153

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SALE THURSDAY EVENING, APRIL 21ST

AT EIGHT-FIFTEEN O'CLOCK

LOTS 1-153

ENGRAVINGS, MEZZOTINTS
COLOR PRINTS, ETC.

LOTS 1-19

ALAIS (ALFRED C.)

1 THE DAIRYMAID AND HER PETS
Engraving after Edwin Doughty. Signed artist's proof. Large folio, in wide gilt frame.

BARTOLOZZI (FRANCESCO)

2 THE RETURN FROM SHOOTING
Stipple after Wheatley, printed in colors and lightly touched up with the brush. Artist's name in scratched letters (engraver's name erased). Mounted showing the inscription. (Slight repairs to upper and lower margin.) In gilt frame.

3 VENUS ATTIRED BY THE GRACES
Stipple printed in bistre, after Angelica Kauffman. Fine impression with full inscription. (Tuer 1595.) In gilt frame.

4 THE SAME
Impression from the re-worked plate. Without inscription. In gilt frame.

5 CORIOLANUS
Stipple printed in bistre after Angelica Kauffman. Fine impression with the inscription. Margin trimmed to the plate-mark. In gilt frame.

6 HENRY II AND FAIR ROSAMOND
Stipple after Cipriani. Printed in brown. Impression without the inscription. Mounted. In gilt frame.

7 COMEDIE AND TRAGEDY
Stipples after Cipriani. Printed in colors. Mounted showing only the title. A pair in oval gilt frames.

8 (a) THE JEALOUSY OF LORD DARNLEY (
Stipple after Cipriani. Colored by hand.
(b) AFFECTION AND INNOCENCE
Stipple after Bartolozzi, engraved by Tompkins. Colored by hand. Both with wide margins showing inscription. In gilt frames. (2)

9 (a) PARIS AND ŒNONE
Stipple printed in red after Angelica Kauffman.
(b) CUPIDS GRINDING THEIR ARROWS
Stipple printed in red under the direction of Bartolozzi. Both in white and gilt frames. (2)

BELL (EDWARD)

10 MUTUAL CONFIDENCE, OR, THE SENTIMENTAL FRIENDS
Mezzotint printed in colors. After Morland. Impression with the inscription. With half-inch margin at top and sides and lower margin trimmed to the plate-mark. In gilt frame.

11 DELICATE EMBARRASSMENT, OR, THE RIVAL FRIENDS
Mezzotint printed in colors. After Morland. Impression with the inscription. With half-inch margin at top and sides and lower margin trimmed to plate-mark. (Slight rub affecting inscription.) In gilt frame. (Companion to the preceding.)

12 THE RUSTIC HOVEL
Mezzotint printed in colors and slightly touched up with the brush. After Morland. Fine impression, mounted showing the inscription and line of publication. In gilt frame.

13 THE COTTAGE STY
Mezzotint printed in colors and slightly touched up with the brush. After Morland. Good impression, mounted showing the inscription. In gilt frame. (Companion to the preceding.)

BLOT (MAURICE)

14 MONSEIGNEUR LE DAUPHIN ET MADAME, FILLE DU ROI
Line engraving after the painting by Elizabeth Vigée-Le-Brun. Impression with the inscription, wide margins (slightly foxed). In gilt and black frame.

BOND (W.)

15 THE SHEPHERD BOY AND DOG
Stipple after S. DeKoster, printed in colors. Good impression. Small margins (lacking the plate-mark). Mounted. In gilt frame.

COLOR PRINTS

16 (a) THE DEATH OF SINDAMORE
Stipple by Zafonato after Rigaud. Printed in colors.
(b) CAVALIER AND MILK MAID
Stipple printed in colors. Mounted. Framed. (2)

17 BOB CHERRY; INNOCENCE AND LOVE; AND THREE OTHERS
Stipples printed in colors after Bartolozzi and others. All framed. (5)

DESCOURTIS (C. M.)

18 PAUL ET VIRGINIE
Aquatints after F. J. Schall, finely printed in colors. Good impressions with margins showing the inscriptions but lacking the plate-mark. (Slightly foxed and all laid down.) In gilt frames. A set of six. (6)

DESPLACES (LOUIS)

19 MYTHOLOGICAL SUBJECTS
Engravings after the paintings by C. Le Brun. (Cut down.) In gilt frames. A pair. (2)

DRAWINGS AND PAINTINGS

LOTS 20-45

BOUCHARDON (E.)
(1698-1762)

20 NUDE MAN RECLINING
Red crayon drawing. An anatomical study of great strength and skill. Signed. Size: 15 x 20 inches

BRAND (FREDERICH A.)
(1735-1806)

ATTRIBUTED TO

21 (a) LANDSCAPE
Black chalk drawing. A typical German country scene, with rustic bridge and church in background. Man and dog in foreground, women at right drawing water from a stream. Size: 21 x 15½ inches

(b) FARMHOUSE
Black chalk drawing. Size: 15 x 10½ inches (2)

BUCHLER (HENRI)

22 ILLUSTRATIONS TO COOK'S VOYAGES
A series of eleven drawings in red ink copied from the engravings illustrating the South Sea Voyage of Capt. James Cook. (11)

DUTCH SCHOOL

23 LANDSCAPE
Pen and ink drawing. Characteristic of the school of Rembrandt. Size: 16½ x 11½ inches

DUVIVIER (IGNAZ)
(1758-1832)

ATTRIBUTED TO

24 LANDSCAPE WITH WATERFALL AND CATTLE
Sepia wash drawing. A rocky and hilly landscape with falls and stream to right and a group of cattle being driven to market at left. In gilt frame. Size: 25½ x 16 inches

25 LANDSCAPE
Similar to the preceding.

26 CLASSICAL MOUNTAINOUS LANDSCAPE
Wash drawing executed in brown. An impressive and beautiful drawing perhaps representing a view of northern Italy. With classical figures in the foreground, water falls and mountain in the distance. In black frame.
Size: 26 x 18¾ inches

ENGLISH SCHOOL

27 EVENTS IN THE LIFE OF LOUIS XVI
A series of four scenes from the fateful days of Louis XVI and his family at the outbreak of the French Revolution. Painted in oil on copper with inscriptions in English and French in gilt lettering on a black ground at the bottom. Probably after the engravings of this subject by Schiavonetti. In black frames. Size: 22½ x 18 inches (4)

FEIGL (JOHANN)
(Late 18th Century)

28 SEVEN DRAWINGS
Studies in red chalk. Three-figure drawings of men in various attitudes; a group study; and interior, and two landscapes. Three signed. (7)

FLEMISH SCHOOL

29 THREE MALE HEADS
Drawings in red and black crayon in the manner of Van Dyke. (Three pieces pasted on one sheet.) In gilt frame.

FRENCH SCHOOL
XVIII Century

30 CHRIST APPEARING TO SAINTS
Pen and ink and wash drawing. A splendid sketch exhibiting in treatment many of the characteristics of the school of Fragonard. Oval: 8 x 10¾ inches

GERMAN SCHOOL

31 SCENE IN HUNGARY
Wash drawing in sepia. A view of a quaint old country village, the native houses lining both sides of a broad road leading to a lake in the distance. In the centre the town well with its gigantic boom and its eternal group of gossips. Cold and sombre hills in background. Size: 20 x 12½ inches

32 A MOUNTAIN VILLAGE
Sepia wash drawing. Executed about 1830.
Size: 14¾ x 20 inches

33 WOODED LANDSCAPE
Drawing in red crayon. A splendid example of tree and foliage representation. A clump of trees seen in the foreground, a row of long low barns in the distance. Figures of peasants. Size: 18½ x 14 inches

34 WATERFALL AND RAPIDS
Charcoal and chalk drawings on gray paper. A pair.
Size: 21 x 12 inches (2)

HAID (J. ELIAS)
1739-1809

35 (a) MARIA, COUNTESS OF WALDEGRAVE
Crayon and chalk drawing after the painting by Joshua Reynolds.
(b) SCULPTURED HEAD OF AN OLD MAN
Red crayon drawing. (2)

HOGARTH (WILLIAM)
(After)

36 THE COCKPIT
Painting in oil. Probably a contemporary copy of the famous picture by Hogarth. Canvas, in black frame.
Size: 18 x 14½ inches

ITALIAN SCHOOL
XVIII Century

37 VIEW IN VENICE
Pen and ink and water color drawing. A fine example of architectural detail. Size: 24½ x 17½ inches

MISCELLANEOUS DRAWINGS

38 Cattle, pen and ink drawing by Wm. Hart; Dog and Man, ink and wash drawing; Marine, water-color; and others. Together 14 pieces.

39 Landscape sketches in wash and crayon by Anton Schmid; and three others. Together 7 pieces.

PRINS (J. H.)
(1757-1806)

40 VIEW IN AMSTERDAM
Water-color drawing. View along a canal, showing a cathedral in the background. A characteristic painting finished to the utmost detail. In gilt frame. Size: 17 x 13½ inches

RAVENZWAAY (JAN VAN)
(1789-1869)

41 LANDSCAPES WITH CATTLE
Original wash drawings executed in brown. Scenes in a farm yard at milking time. Finely executed and well finished. Signed and dated 1824. In gilt frames. A pair.
Size: 16 x 12½ inches (2)

STRY (ABRAHAM VAN)
(1753-1826)

42 THE SCRIBE
Water-color drawing. An old man with a long black hat, seated at a table writing with a quill. Signed. In black frame. Size: 8 x 9½ inches

43 THE IDLE BOY
Wash drawing in brown. A boy seated on a chest. Signed. In gilt frame. Size: 9 x 11 inches

STRY (JACOBUS VAN)
(1756-1815)

44 GOING TO MARKET. MILKING TIME, EVENING
Sepia wash drawings beautifully drawn and finished in great detail. Both signed "J. Van Stry" in lower left. In gilt frames. Size: 13¾ x 15¾ inches

WALDERSEE (L. V.)

45 ITALIAN LANDSCAPE
Sepia wash drawing. A fine Italian mountainous landscape looking into a quiet, peaceful valley with a broad stream. Minor architectural details. Somewhat in the manner of Claude. In gilt frame. Size: 27 x 19½ inches

ENGRAVINGS

LOTS 46-97

DUTCH PRINTS

46 (a) PORTRAIT OF GERARD DOW
Engraved by Ingouf after Dow.
(b) VIRTUE DECLINING WEALTH
Engraved by Mark after Braun.
Both in gilt frames. (2)

47 (a) LE CAPITAINE ULRIC
Engraved by Houbraken after Froost.
(b) LES NOCES DE CLORUS ET ROSETTE
Engraved by Tanje after Froost.
Both in gilt frames. (2)

DUTHE

48 ATALA PANSE LA BLESSURE DE CHACTAS
Stipple after Chasselat. Printed in colors and touched up with the brush. Fine brilliant impression. (With margin showing the plate-mark at bottom only.) In gilt frame.

49 LA FETE VILLAGEOISE; LA DAME DU VILLAGE; LE PLAISIR DE LA VENDANGE; LE DINER DES MOISSONEURS
Stipples after Lambert. Printed in colors. Late impressions. With inscriptions. (Two damaged.) In white frames. (4)

ENGRAVER UNKNOWN

50 STREET CRIES
Line and stipple engravings delicately colored by hand. A fine set of proofs of these charming subjects. A set of six in gilt frames. (6)

51 (a) WERTER CONTEMPLATING ON CHARLOTTE'S WEDDING RING
Stipple designed by H. Kingsbury. Colored by hand. Gilt frame.
(b) THE SORROWS OF WERTER
Aquatint, printed in brown. In white frame. (2)

52 AMOUR ET ESPERANCE, AMOUR ET JALOUSIE
Aquatints printed in colors. Ovals with margin showing inscription and line of publication. (Margins foxed.) A Pair Framed.

FACIUS (G. S. AND J. G.)

53 APOLLO AND THE MUSES ON MOUNT PARNASSUS
Stipple after L. Guttenbrunn, beautifully printed in colors and slightly touched up with the brush. Published 1st Sept. 1797. Fine impression with inscription and good margins. (Slight repair in lower right corner.) In gilt frame.

FRENCH PRINTS

54 (a) L'HEUREUSE FECONDITE
Engraved by DeLaunay after Fragonard.
(b) LES TROQUEURS
Engraved by DeLarmessin after Lancret.
(c) ERIGONE VAINCUE
Engraved by Levesque after Deshays.
And two others. (5)

GARDINER (W. N.)

55 COWSLIP
Stipple after a drawing by the engraver. Fine original impression. Oval mounted showing the title and engraver's name. In gilt frame.

GREEN (VALENTINE)

56 THE VISITATION
Mezzotint after Adrian Vanderwerff. Published March 1st, 1794. Fine impression with full margin showing the inscription. (Slight crease across lower part of plate.) In gilt frame.

HACKERT (CARL)

57 VUE DE LA VALEE DE CHAMOUNY
Aquatint finely colored by hand. Published 1780.

HAMILTON (WILLIAM)

58 SPRING, SUMMER, AUTUMN, WINTER
Stipple engraved by Bartolozzi and Tompkins after the paintings by Hamilton. No original impressions. In gilt frames. (4)

HOLL (WILLIAM)

59 LES AMOURS TRAINANT AUX PIEDS DE VENUS LE SANGLIER QUI TUA ADONIS
Stipple after Westall. Printed in colors and slightly touched up with the brush. With wide margins. In gilt frame.

HUFFAM (A. M.)

60 PERSUASION BETTER THAN FORCE, FORCE BETTER THAN PERSUASION
Aquatints after Fennell. Colored. Framed. (2)

KAUFFMANN (ANGELICA)

61 CUPID AND EUPHROSINE
Stipple by Thos. Burke and Chaillou. Partly printed in colors and partly colored by hand. With wide margins. In black and gilt frame with oval gilt mat.

62 PLINE LE JEUNE, ECRIT LES CIRCONSTANCES DE LA MORT DE SON ONCLE
Stipple printed in colors. Engraved by Legrand. Wide margins. In gilt frame.

63 THE SHEPHERDESS OF THE ALPS, GUALTHERUS AND GRISELDA
Printed in brown. Late impressions. In black frames. (2)

KNIGHT (CHARLES)

64 THE TENANT'S FAMILY
Stipple after T. Stothard. London, Published Feb. 1, 1792, by W. Dickinson. Fine impression with margin showing the inscription. In gilt frame.

65 THE CHARMERS
Stipple after the Rev. Mr. Peters. Impression showing the inscription. Late impression. In gilt frame.

LAMI (EUGENE) and MONNIER (HENRY)

66 HUIT JOURS A LONDRES
Original lithographs, by Lami and Monnier, colored. In black and gilt frames. (24)

LE BLOND

67 LOUIS SEIZE ROI DE FRANCE & NAVARRE. CHARLES XAVIER COMTE DE VERBENNES
Mezzotint portraits, engraved in the manner of Le Blond. With margins showing long biographical inscription. Framed. (2)

McARDELL (JAMES)

68 RUBENS AND HIS WIFE AND CHILD
Mezzotint after the painting by Rubens. Second state, fine impression. Trimmed to the engraved border. In gilt frame. (Goodwin No. 121, Smith No. 159.)

MALLET (JEAN BAPTISTE)

69 LA VOLUPTE L'ENDORT
Stipple by Prot and Dissard. Printed in colors and touched up with the brush. Impression with the inscription. Small margin lacking the plate-mark. (Laid down.) In gilt frame.

MAUCHARD

70 LE PRINTEMPS. L'HIVER
Mezzotints, after Mauchard. No engraver's name. Cut to engraved border. In gilt frames with black glass border. (2)

MECOU (A. J.)

71 PSYCHE ET L'AMOUR; VENUS ET LE JEUNE ASCAGNE
Stipples after De Boisfremont. Printed in colors. (Both trimmed almost to the engraved border and repaired.) A Pair. In gilt frames.

MISCELLANEOUS

72 A LARGE LOT of miscellaneous engravings, etchings, lithographs, photographs, etc. About 150 pieces in two portfolios.

MISCELLANEOUS FRAMED PRINTS

73 SETTERS AND BEAGLES
Facsimiles of water-color drawings. (2)

74 "THE EMPTY CHAIR" AND "OUT FOR A RIDE"
Line engravings. (2)

75 (a) THE SICK MONKEY
Engraved by Simmons after Landseer.
(b) REYNARD'S LAST SHIFT
Engraved by Harris after Collet. Colored. (2)

76 (a) EXPECTATION
Etched by Lowenstam after Tadema.
(b) LOVE'S MESSENGER
Engraved by Levy after Cabanel.
(c) THE CONCERT
Etched by Waltner. Signed proof.
(d) THE RETURN OF THE SHRIMP GATHERERS
Etched by Martial-Cotemont. Signed proof. (4)

77 (a) THE RUN OF THE SEASON
Colored photogravure after Strutt.
(b) UNKENNELING
Photogravure. (2)

78 BOYS PLAYING AT MARBLES. BOYS PLAYING AT PEG TOP
Engravings colored by hand. (2)

79 THREE ETCHINGS AFTER MEISSONIER, signed proofs; and three others. Together 6 pieces.

80 CHRIST IN THE TEMPLE; The Darling Asleep; Feeding the Ducks; and others. Together 6 pieces.

81 CARICATURES, sporting, etc. Together 7 pieces.

82 A LOT OF 20 SMALL COLORED PRINTS, sporting, caricatures, etc. (22)

83 A LOT OF SMALL ENGRAVED BOOK ILLUSTRATIONS. (30)

84 ANOTHER LOT, similar. (30)

85 ANOTHER LOT, similar. (28)

86 ANOTHER LOT, similar (26)

87 ANOTHER LOT, similar. (26)

NOEL LE JEUNE

88 DAPHNIS ET CHLOE
Stipple after Chasselat. Printed in colors. Fine bright impression, with good margin showing the inscription by lacking plate-mark. In narrow mahogany frame.

ORME (DANIEL)

89 EVENING, OR THE POST BOY'S RETURN
Stipple printed in colors after Morland. (Cut down and waxed over, damaged.) Mounted. In oak frame.

90 THE VICTORY OF THE BRITISH FLEET UNDER HOWE OVER THE FRENCH FLEET
Stipple after M. Brown. Fine impression with full margins. In black frame.

OLD COPPER PLATE ENGRAVINGS

91 (a) RESTE D'ARMEE DECAMPEE
Engraved by Beaumont after Wouvermans.
(b) CHRISTIANUS VII
Engraved by G. B. Probst.
(c) PEASANT SCENE
Engraved by Loren.
All in black frames. (3)

PEIRSON (J.)

92 THE WOOD BOY
Stipple after the engraver's own design, printed in colors. A late impression from the re-worked plate, touched up with the brush. Small margins but lacking the plate-mark. In gilt frame.

PRUD'HON FILS (PIERRE)

93 COMME L'ESPRIT VIENT AUX FILLES
Stipple after Mallet. Printed in colors. Good margins. (Stained.) In gilt frame.

RUOTTE (L. C.)

94 DIANA ET NYMPHS BATHING
Stipple after Cipriani. Printed in colors. With wide margins showing the inscription and plate-mark. Folds pressed out of margin. In white frame.

SAILLIAR (LOUIS)

95 WILLIAM II OF NASSAU
Stipple after the painting by Honthurst. Printed in black and brown, and touched up in colors with the brush. Published by Boydell, 1781. Fine impression with the inscription. (Trimmed almost to the engraved border.)

SCOTT (EDMUND)

96 THE CHILDREN IN THE WOOD
Stipple printed in colors, after Thomas Stothard. Impression with the four-verse inscription. (Margins outside circle damaged by former mount.) In gilt frame.

SMITH (JOHN RAPHAEL)

97 THE HORSE FEEDER. THE CORN BIN
Mezzotints printed in colors, after Morland. (Frankau Nos. 185 and 92.) Late impressions, wide margins with inscription but dates of publication scratched and "1792" substituted. Mounted. In oak frames. (2)

SPORTING PRINTS

LOTS 98-135

ADAM (V.)

98 LA CHAISE DE POSTE; LA MALLE POSTE; L'ESTAFETTE
Colored lithographs by V. Adams. With full margins. In gilt frames. (3)

ALKEN (HENRY)

99 FOX HUNTING
Etched by Alken, aquatinted by T. Sutherland. Colored. Published 1824. Small oblong 4to, mounted and varnished. After the large plates by the same artists. A set of four. In black frames. (4)

100 FOX HUNTING
Drawn and etched by Alkin (sic), colored. London, 1841. Published by I. W. Laird. Late impression. A set of four in black frames. (4)

101 EIGHT SPORTING PLATES
Aquatints by I. Clark, colored. Published by McLean, 1820. All varnished and in black frames. (8)

102 [DRIVING DISCOVERIES]
Four colored plates depicting humorous driving accidents. After Alken. Published 1817, late impressions. In gilt frames. (4)

ALKEN (HENRY)

ATTRIBUTED TO

103 HUNTSMEN
Oil painting on canvas. Three riders seen in the foreground approaching a ditch at a gallop, another rider has come to grief after the jump. Signed "H. Alken." Gilt frame.
Size: 12½ x 8½ inches

CARNER (G. A.)

104 CORONATION DERBY (1841)
Original oil painting of the Derby winner running. In wide black and gilt frame on academy board.
Size: 7½ x 9½ inches

DELPECH

105 PARISIENNE EARLY FRENCH COACH
Lithograph in colors after Aubrey. In black and gilt frame. (*From the Halsey collection.*)

ENGRAVER UNKNOWN

106 DRAWING COVER; GONE AWAY; FULL CRY; DEAD BEAT.

Aquatints. Finely colored. (Cut down and mounted on stretchers, varnished.) In gilt frames. (4)

FELLOWS (W.)

107 HORSES GOING TO A FAIR.

Aquatint in colors after the painting by S. J. E. Jones. Good impression, with full margins (foxed). In black frame.

HARRIS (J.)

108 SCENES ON THE ROAD OR A TRIP TO EPSOM AND BACK.

Aquatints after Pollard. Colored. Published by Ackermann in 1838. (Margins slightly soiled.) A set of four in black and gilt frames. (4)

HERRING SR. (J. F.)

109 J. F. HERRING'S SR. FOX HUNTING

Lithographs after the paintings by Herring Sr., drawn by J. West Giles and printed by M. and N. Hanhart. Finely colored by hand. Large folios, with margins. (Slight stains and two small tears.) A set of four in wide maple frames. The set comprises: "The Meet," "The Start," "The Run," and "The Death." (4)

110 FOX HUNTING

Aquatints after the painting by Herring, engraved by T. W. Huffam and J. Mackrel. Colored. London, published by Bailey Brothers, 1846. Large folio, with full margins. (Foxed, slightly scratched, one repaired.) A set of four in wide maple frames. A complete set comprising: "The Meet," "The Find," "Full Cry," and "The Death." (4)

HOWITT (SAMUEL)

111 FOX HUNTING

Etched plates colored by hand. Designed and etched by Howitt. Small 4to, in gilt frames. A set of six. (6)

HUET (J. P.)

112 LE DEPART POUR LA CHASSE; LA CHASSE AU RENARD; LA CHASSE AU CERF

Stipples by Ruotte and Duthe. Printed in colors and touched up with the brush. With margins showing the plate-mark and inscriptions. (The first two stained.) In black and gilt frames. (3)

HUNT (CHARLES)

113 START FOR THE DERBY. COMING IN FOR THE DERBY

Aquatints after F. C. Turner. Colored by hand. Published 1838 (stained around the margins), and publication line scratched out. Mounted. A scarce pair in black frames. (2)

114 DONCASTER GREAT ST. LEGER. GRAND STAND, GOODWOOD

Aquatints, colored. Margins showing the inscription. No line of publication. (Slightly stained.) In black frames. (2)

115 "ROAD RIDERS, OR FUNKERS." "THE FEW, NOT FUNKERS"

Aquatints after R. B. Davis. In colors. Published by Ackermann, 1841. Good impressions, with margins, mounted on stretchers. A pair in wide mahogany frames. (2)

HUNT (G.)

116 A HUNTING PHAETON (GOING TO COVER)

Aquatint after H. Alken. Fine impression in colors. With full margins. In oak frame.

117 QUICKSILVER ROYAL MAIL

Aquatint after James Pollard. Colored. Late impression. Full margins. In oak frame.

HUNT (G. AND C.)

118 THE CELEBRATED AMERICAN TROTTING HORSE TOM THUMB

Aquatint printed in colors after E. F. Lambert. Fine impression with the text in the lower margins. Published by J. Moore [1829]. In black and gilt frame. (*From the Halsey collection.*)

119 THE GAMEKEEPER'S RETURNING. THE SPORTSMAN'S VISIT
Aquatints in colors after S. J. E. Jones and E. F. Lambert. Published by J. Moore. Full margins. Pleasing colors. A pair in gilt frames. (2)

HUNT (G.) and MACKREL (J. R.)

120 MOORE'S TALLY HO! TO THE SPORTS
Aquatints colored, after the paintings by F. C. Turner. All fine proof impressions with full margins. Published by J. W. Moore, London, 1852-53. Folios. A set of four in black and gilt frames. Comprising: "Tipperary Boys," "Tipperary Melody," "Tipperary Glory," and "Tipperary-Killing No Murder." (4)

JUKES (FRANCIS)

121 HUNTING CARICATURES
Aquatints after C. Loraine Smith. Colored. Late impressions. A set of eight in gilt frames. (8)

MACKRELL (J. R.)

122 MOORE'S SHOEING SCENE. STABLE SCENE
Aquatints after F. C. Turner. Colored by hand. (Publication line scratched out.) Margins. Late impressions. In black frames. (2)

NOEL (LEON)

123 ENTREE EN CHASSE
Lithograph after the painting by Grenier. Finely colored by hand. Mounted (a few small repairs). The mat covers the title. In black frame.

P. (H.)

124 HORSES
Oil paintings on academy boards. Signed "H. P." A pair framed. Sizes: 10½ x 9½ inches (2)

PATON (FRANK)

125 (a) STEEPLE CHASE
Etchings after Thomas Blinks. Signed proofs. A Set of Four.
(b) COACHING
Etching after G. G. Kilburn. Signed proofs. A Pair.
(c) FOX HUNTING
Etchings after G. G. Kilburn. A Pair.
All framed in oak. (8)

126 SPORTING ETCHINGS
"The Good Old Days," "Every Dog Has His Day," "They Won't be Happy Till They Get 'Em," "3 to 1 on the Field." Remarque proofs, signed. All framed. (4)

POLLARD (JAMES)

127 THE EDINBURGH EXPRESS
Aquatint after Pollard, no painter's or engraver's name. Finely colored. Large margins (slight waterstain on lower margin). Framed.

128 CHANCES OF THE STEEPLE CHASE
Aquatints, engraved by Rosenberg, Hunt, etc. Colored by hand. London Pub. by Lewis & Johnson, . . . 1826. Late impressions with full margins. (Small piece torn from corner of one margin.) A set of eight comprising: "Capt. Becher and Vivian," "Mr. Seffert and Moonraker," "Mr. Powell and Saladin," "Mr. Cooper and the Pony," "Mr. Seffert and Grimaldi," "Mr. Rice and Red-Deer," "Mr. Mason and Lottery," "Mr. Martin and Paulina." (8)

129 FOUR IN HAND
Aquatint after Pollard. In colors. Late impression. Full margins (soiled). Framed.

REEVE (R. G.)

130 GROUSE SHOOTING. AUGUST
Aquatint in colors after the painting by R. B. Davis. Late impression. With full margins. In black frame.

ROSENBERG (F.)

131 OPPOSITION COACHES AT SPEED
Aquatint after Newhouse. Colored. Published 1832. Light impression. Full margins (slightly soiled, creased through centre). Framed.

SARTORIUS (J. N.)

132 HUNTING
Line engravings partly printed in colors and touched up with the brush. The landscapes engraved by J. Peltro, the figures by J. Neagle. Published by J. Harris, 1795. With margins showing the inscriptions, etc. (The margins on all are stained and the engraved surface of one scratched.) A set of four in mahogany frames, comprising: "Brushing into Cover," "The Chase," "At Fault," and "The Death." (4)

STEEPLECHASING

133 ST. ALBANS GRAND STEEPLE CHASE
Aquatints. Colored. No artist's or engraver's name. Late impressions. A set of four in oak frames. (4)

MISCELLANEOUS SPORTING PRINTS

134 (a) RACING
Aquatint by Clarke after Alken. Colored.
(b) FISHING CARICATURE
Aquatint colored.
(c) FOX HUNTER
Water-coloring drawing.
All framed. (3)

135 (a) FOX HUNTING
A set of four quaint woodcuts, colored.
(b) RACE HORSES
Miss Craven and Gliucus. Engraved.
And one other. All framed. (7)

STRANGE (ROBERT)

136 RAPHAEL; SAPPHO; ABRAHAM AND HAGAR; ST. AGNES; VENUS ATTIRED BY THE GRACES; APHRODITE; CUPID; CUPID ASLEEP; ETC.
Line engravings by Robert Strange. All fine impressions. In gilt frames. (10)

137 LIBERALITY AND MODESTY; BELISARIUS; JUSTICE; MEEKNESS; ROMULUS AND REMUS; HEAD OF AN ANGEL; ETC.
Line engravings by Robert Strange. (12)

TOMKINS (P. W.)

138 THE SECOND LESSON IN LOVE
Stipple printed in colors and touched up with the brush, after Harding. Mounted showing the inscription. (Two marginal repairs.) In white and gilt frame.

TRESCA (SALI)

139 LA PRECAUTION
Stipple after Boily. Printed in colors. Good impression showing the inscription and with wide margin. In white frame.

VEDOATO (PIETRO)

140 ERSILIA FRA I ROMANI E I SABINI
Stipple after G. Singleton. Printed in colors. Fine brilliant impression. With margin showing the plate-mark and the inscription. (Slight stain in lower right margin.) In white frame.

VENZO (GAETANO)

141 VIRGINIA CONTRASTATA
Stipple after Lebarbier. Stipple printed in colors and touched up with the brush. Fine impression with large margin. In white frame.

VIDAL (GERAUD)

142 LES AMOURS DE PARIS ET D'HELENE
Stipple and line after L. David. Impression with the inscription. (Slightly foxed.) In gilt and black frame.

VIONET

143 MARS ET VENUS
Stipple and line beautifully printed in colors. After Chaillou. Fine impression. With margin (but lacking platemark). In white frame.

WALKER (JAMES)

144 THE HOLY FAMILY AND SAINT JOHN
Mezzotint after the painting by Pompeo de Batoni. Impression with the inscription and fine wide margins. (Light scratch across lower part of plate.) In gilt frame.

WARD (WILLIAM)

145 THE FIRST OF SEPTEMBER, MORNING
Stipple printed in colors and touched up with the brush. After Morland. Margins trimmed almost to the engraved border, with lower margin showing the inscription. Mounted. In gilt frame.

146 THE FIRST OF SEPTEMBER, EVENING
Stipple printed in colors, and touched up with the brush. After Morland. Margins trimmed almost to the engraved border, with lower margin showing the inscription. (Slightly stained.) In gilt frame. (Companion to preceding.)

WHEATLEY (FRANCIS)

147 TWO BUNCHES A PENNY PRIMROSES, TWO BUNCHES A PENNY
Stipple in colors by L. Schiavonetti. Fine impression with the inscription. With full margin (but pasted to the mat and slightly foxed). In gilt frame. (Plate No. 1 of "The Cries of London.")

[SEE FRONTISPIECE]

148 MILK BELOW MAIDS
Stipple printed in colors by L. Schiavonetti. Fine impression with the inscription. With full margins but pasted to the mat. (Slight fox mark on lower margin.) In gilt frame. (Plate No. 2 of "The Cries of London.")

149 SETTING OUT TO THE FAIR. THE FAIRINGS
Engraved by J. Eginton. Late impressions colored by hand. A fine decorative pair. In gilt frames. (2)

ZAFFONATO (ANGELO)

150 MARK ANTONY AND CLEOPATRA
Stipple after G. Martin, printed in colors and touched up with the brush. Fine wide margin but laid down. (Margin slightly stained.) In gilt frame.

FRAMED PORTRAITS

151 HEROINES OF SCOTT'S NOVELS
A series of engraved portraits of the female characters in the Waverley Novels. All in gilt frames.
Average size, 5 x 8 inches. (35)

152 MEN AND WOMEN FAMOUS IN ENGLISH HISTORY
A series of fine engraved portraits of notables in the History of England. Published by Harding and Lepard in 1827-29. All in gilt frames. Average size, 7 x 9 inches. (33)

153 ANOTHER LOT, similar. (47)